

This is a handwritten musical score on aged, stained paper. It consists of eight systems of staves, each with a treble and bass clef. The notation is dense, featuring many triplets, slurs, and fingerings. Dynamic markings such as *ff*, *poco.*, *ritenuto.*, *con forza.*, *rit.*, *dim.*, *a tempo.*, *senza rall.*, *f*, and *cres.* are interspersed throughout. There are also markings like *Red.* and *8* at the beginning of some systems. The paper shows signs of wear, including tears and discoloration.

ff *poco.* *ritenuto.* *con forza.* *rit.* *dim.*

a tempo. *senza rall.*

cres. - - - - - cen - - - - - do.

f

8

8

905 - 6

This page of musical notation is written on aged, slightly torn paper. It contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Performance instructions are written in Italian, including *p* (piano), *f* (forte), *riten.* (ritardando), *a tempo.* (return to tempo), *dolce.* (sweetly), *morendo.* (dying away), *sempre. p* (always piano), and *perdendosi* (fading away). The page is numbered '9' in the top right corner and '905 - 6' at the bottom center. The paper shows signs of age, including discoloration and some damage at the edges.

2. 3 4 3 3 4 3 3 2 1 2 1

p

f *riten.* *a tempo.* *p* *dolce.*

pp *morendo.* *sempre. p*

perdendosi

905 - 6

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

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Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON,

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LOUIS C. ELSON.

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JULIE RIVE-KING.

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Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

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CARLYLE PETERSILEA.

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Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

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WILLIAM MASON.

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GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "*ossia*" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

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Yours very respectfully,

KARL KLAUSER.

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D. DE FOREST BRYANT.

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